

DESIGN

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FAMILIAR SAYINGS—Illustrated in Decorative Style.

Ida Wells Stroud

Having previously given the class a number of problems based on decorative or conventionalized flowers, landscapes, and castles, it was decided that it would be a welcome change to allow each student to choose some familiar saying and illustrate it in as decorative a way as their ability would permit.

Flowers and landscapes, as subjects, were to be eliminated; but there was still left an almost unlimited field, giving a rare opportunity for all the originality that was possessed by the student, both as to choice of saying and the development thereof.

Some students recalled so many that they were in a quandary to know which they preferred to use, while a few needed assistance to think of even one.

As in all our other problems, originality is encouraged and insisted upon as of the greatest importance. Students were urged to express their ideas as individually as possible, for unless a design says something not told before or at least not in exactly the same way, it lacks a vital reason for existing.

There is nothing gained by copying another's style or ideas, for we all have our own if only we will allow ourselves to expand and come to the top, as it were. The illustrations here show some of the results, exhibiting a wide range of ideas.

As usual, we started by drawing in hard pencil lines, that would not easily erase, a rectangle of definite proportions. Most of these were established according to dynamic symmetry on a root rectangle. After this and a few diagonals were drawn, the pencil was laid aside for charcoal with which the remainder of the work was done. Kneaded rubber was used to clean up edges and small spaces and a clean chamois was helpful for quick work on the larger surfaces.

When the general scheme of the composition had been suggested by a few important lines following, in places, the diagonals, masses of dark and light in a variety of sizes and shapes were expressed in a big way to secure good spacing, fine balance and a strong pattern, gaining beautiful proportions of both values. There the established masses were subdivided into as many tones as desired, holding the first effect of dark

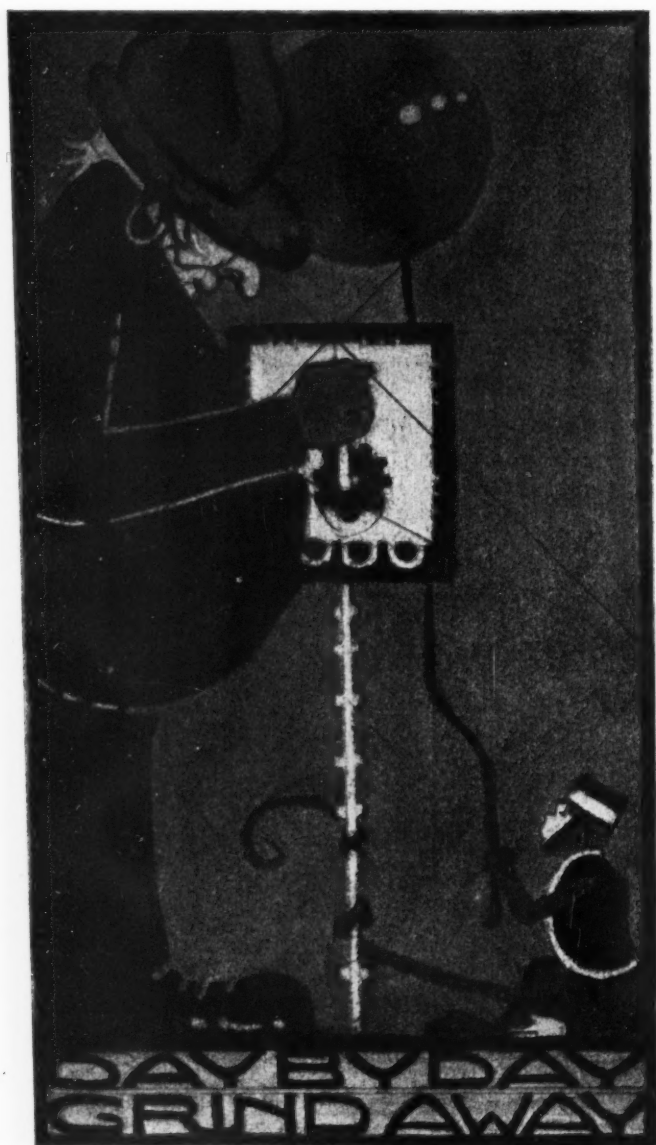
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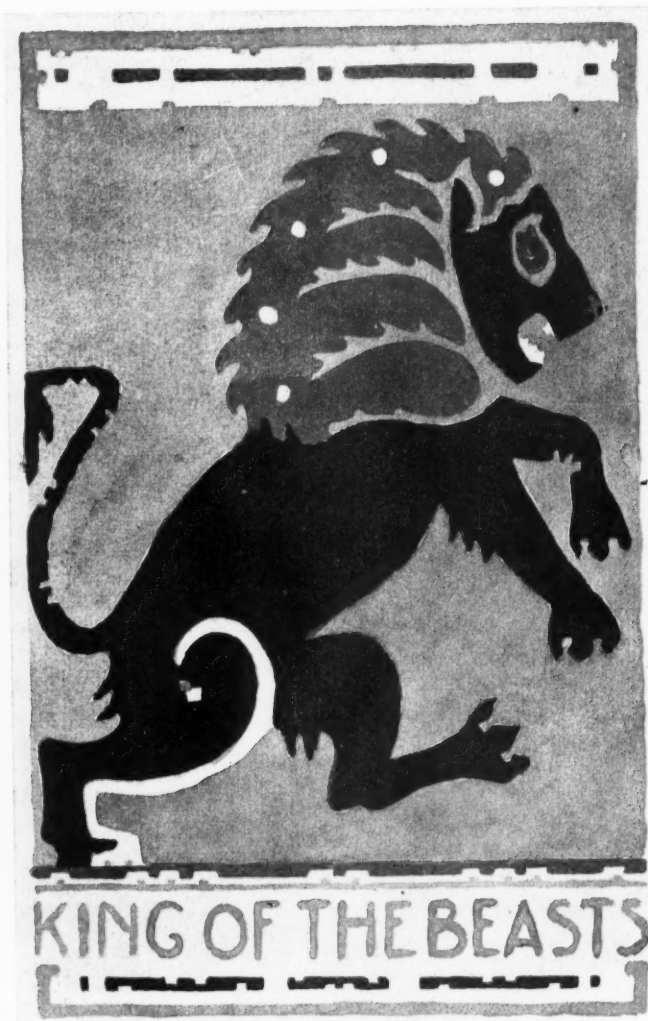
D. PIEGERT



M. KAISER



M. SASSE



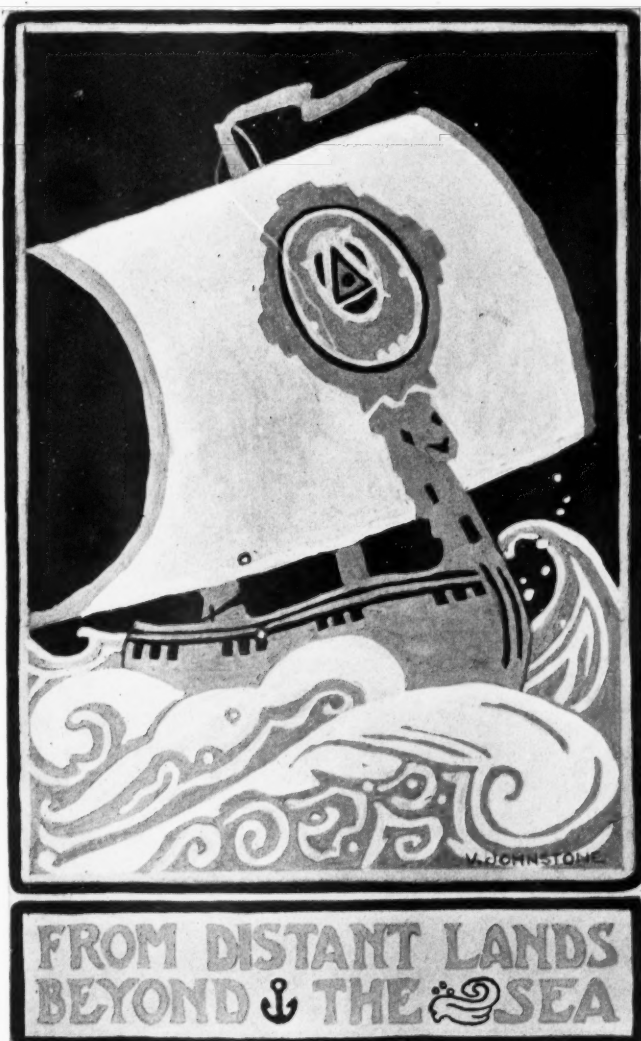
H. ACORNLEY



E. BUCKMAN



ELISE THOMAS



V. JOHNSTONE



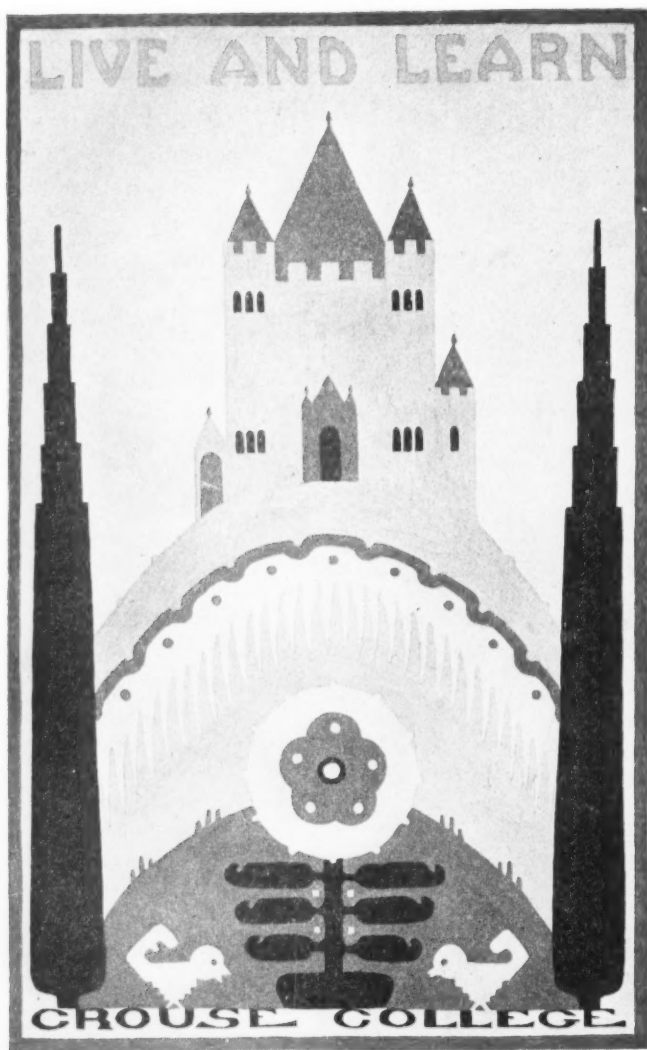
ALICE BARKER



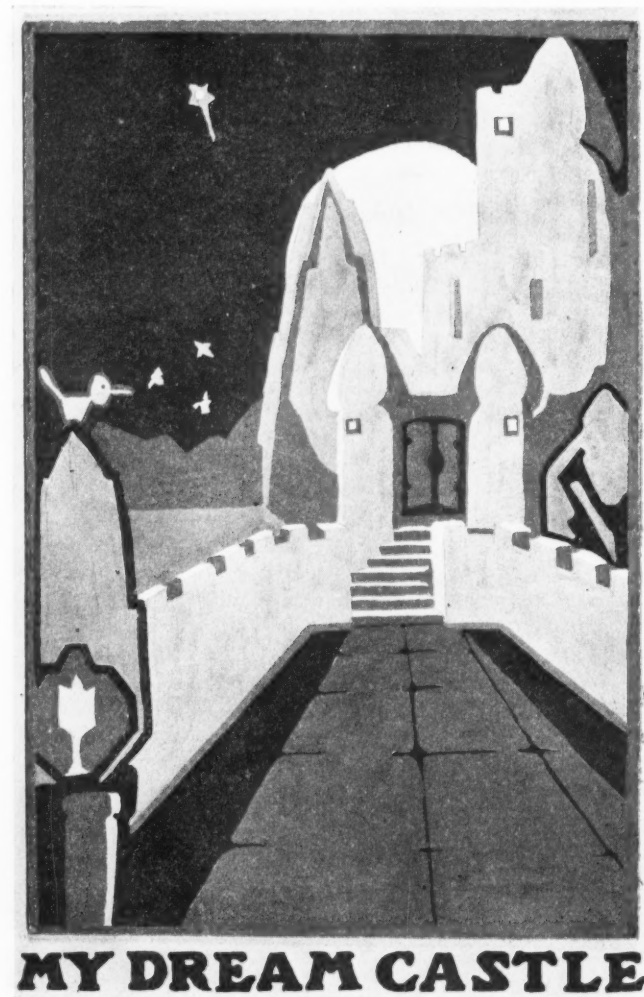
C. HARRA



ORIET WILLIAMS



H. VAN NESS



LEVINE



FOUR BAGS IN BATIK

Designed and executed by Annie Southerne Tardy

THE group of bags illustrated with necessary working drawings, were made of satin-back crepe, lined with same material, with an interlining of very thin canton flannel to give body and strength. Any silk material will answer the purpose, canton crepe being particularly soft and artistic, and taking the dye well. Care should be taken to dip the lining and back of bags when the color desired is used in the batik.

Bags No. 1 and No. 4, were adapted from designs in "Keramic Studio" June, 1922 and June, 1921. Strong Aniline dye was used, diluting as necessary with warm, not hot, water. Very good results are obtained with prepared batik dye or with Diamond dye used according to directions given on package.

Trace designs lightly with carbon paper. Avoid if possible using a lead pencil, as frequently the lead will not come out in the gasoline bath, and mars the beauty of the completed work.

Bag No. 1. This bag requires four dye baths, and a bleaching. The material must be dried between each bath, and dipped in warm water before being again submerged in bath, which must be of same temperature to avoid cracking wax.

1st bath. Alfazurene (Blue) with a drop of wool orange, giving a grey blue, remove goods and dip in another bath of blue



No. 3

with a small bit of Azo Bordeaux (magenta), which warms the tint, making a beautiful Alice Blue. The back of bag should be dipped in this bath. When cloth is dry, wax in the sky, and a few of the flowers in foreground, and it is ready for second dip.

2nd bath. Add to first bath more magenta, to get a reddish purple. Wax over foreground and go over sky again, as the bleach is very penetrating.

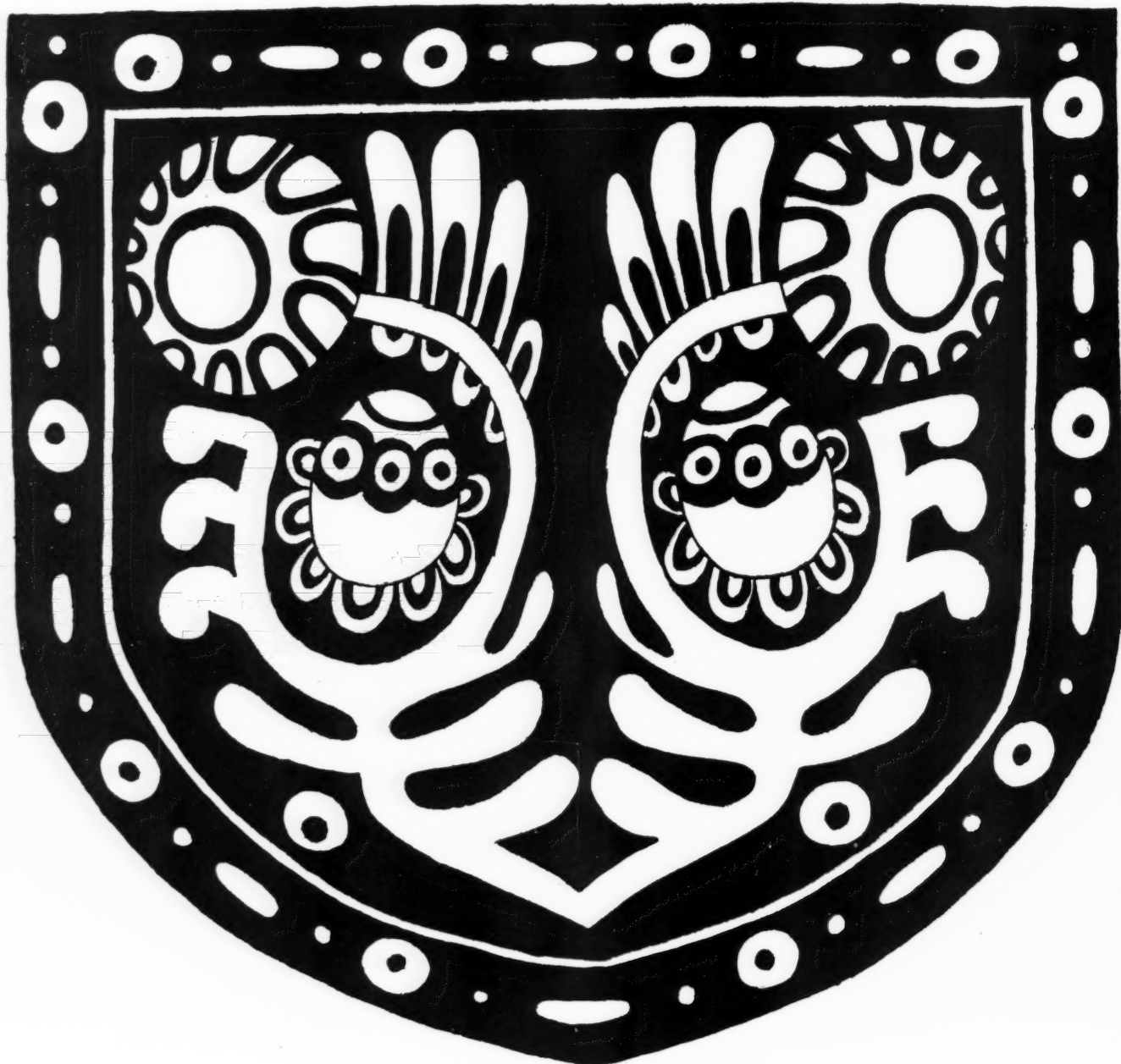
Bleach. A very weak solution of Sodium Hydrosulphite is the best bleach. Make bath very weak at first and strengthen as necessary. When all unwaxed color is reduced to a very light blue, dip in bath of sugar water, to "hold the goods" and make it ready to receive the next color.

3rd bath. Wool Orange, build up bath gradually, as the color takes better if not too strong at first. When dry wax all parts again. The Orange dye has given a golden glow like the moonshine, and to hold this it must be well waxed to prevent the black from penetrating, and care is necessary to have it only where wanted. The lining should be dipped in this Orange bath.

4th bath. Black, to which is added a small portion of Fast Wool Blue. The goods should remain in this bath at least twenty minutes, moving constantly. It is well to hold goods to a strong light to see if the black is true, as a brown or rusty black is not to be desired. When proper depth of color is secured, dry, and wash thoroughly to remove wax. Press with a warm iron and finish bag with the draw cord and small Kindergarten beads as illustrated.

No. 2. Bag in black and white.

Wax in all white parts. Dip in strong black bath. Dry and dip again, with some blue added to bath to give a deeper tone to black, and give the white parts where crackles occur, a bluish tint which tones the contrast. A good black is difficult to obtain, and it may be necessary to dry, rewax and dip again before giving the final gasoline bath. This bag is lined with white, and black and white beads used in finishing.



No. 2

No. 3. Bird design, repeated.

Wax outline, keeping line same width. Dip in Victoria Green, very light. Lining of bag should go in this bath. Wax in lightest part of design as shown in drawing. Dip in same bath, allowing it to remain a few seconds longer. This shade is very strong and fast, and care is necessary not to get bath too strong. Be guided by light and shade in drawing, leaving enough contrast in shade to bring out design. Wax carefully every part of design and upper part of bag. Dip in strong bath of black, and wash well in gasoline to remove wax.

The fourth bag with the dainty Japanese lady requires many dips. Outline in wax flowers, leaves, flower pots, and girl's hands, also several high lights in dress, marked "X" in diagram. Paint in light lavender flowers and jars, and in darker shade, stems and leaves, using dye on small brush. Allow to dry thoroughly and wax all painted parts.

1st dip. Bath of very light creamy yellow, composed of yellow to which is added a speck each of blue and orange. This

produces gold and much weakened, a straw color. Wax all places on diagram marked "Y."

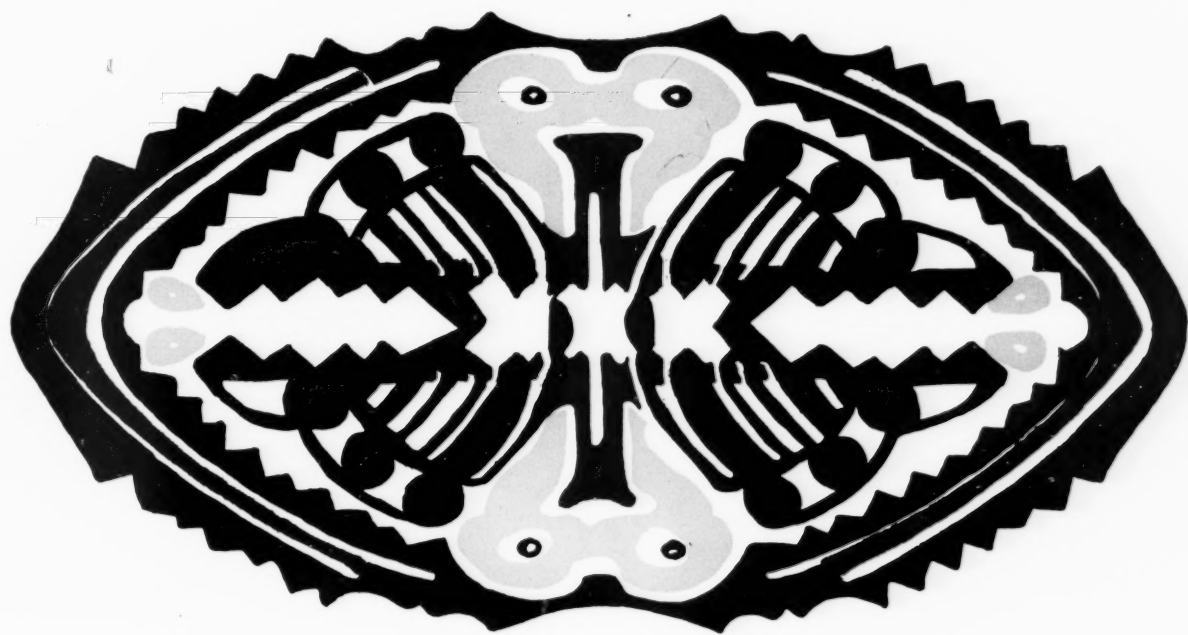
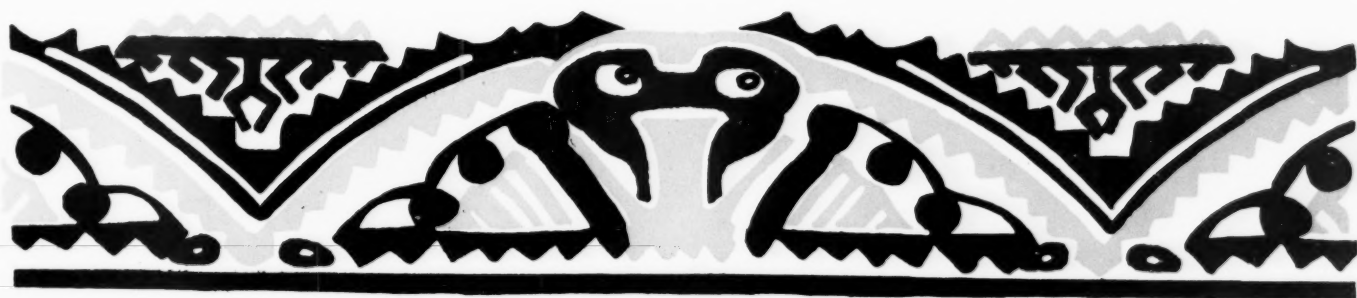
2nd dip. Light salmon pink (orange and yellow, very light) over straw, gives flesh color. Wax face and hands.

3rd dip. Strong gold, like first bath but stronger. Wax kimona, outer edge of bow, center of flowers, hair pins and gold band across top of bag.

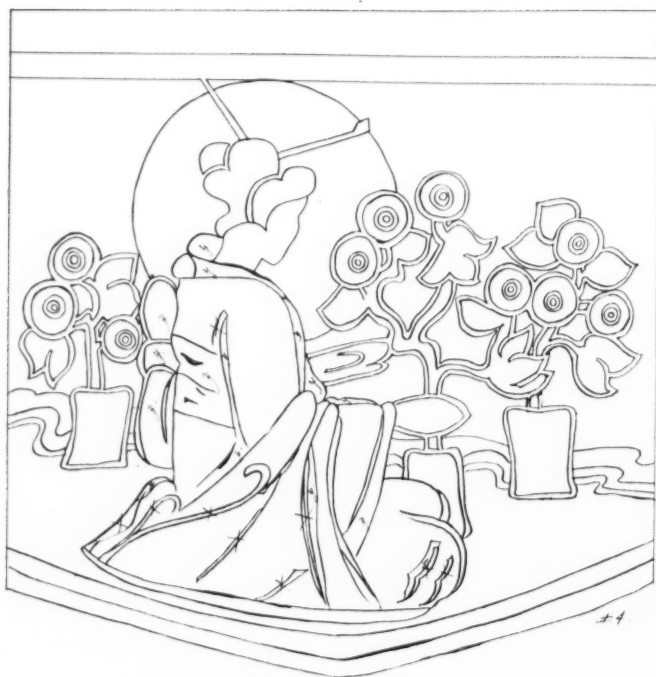
4th dip. Blue—Alfazurene, used pure. This over previous dippings gives a grey gold blue. Wax moon, wavy bands at top and bottom, and band under girl.

5th dip. Same as four, but stronger. This is for background behind girl, lower part of kimona, and band at top and bottom. Wax over all very carefully.

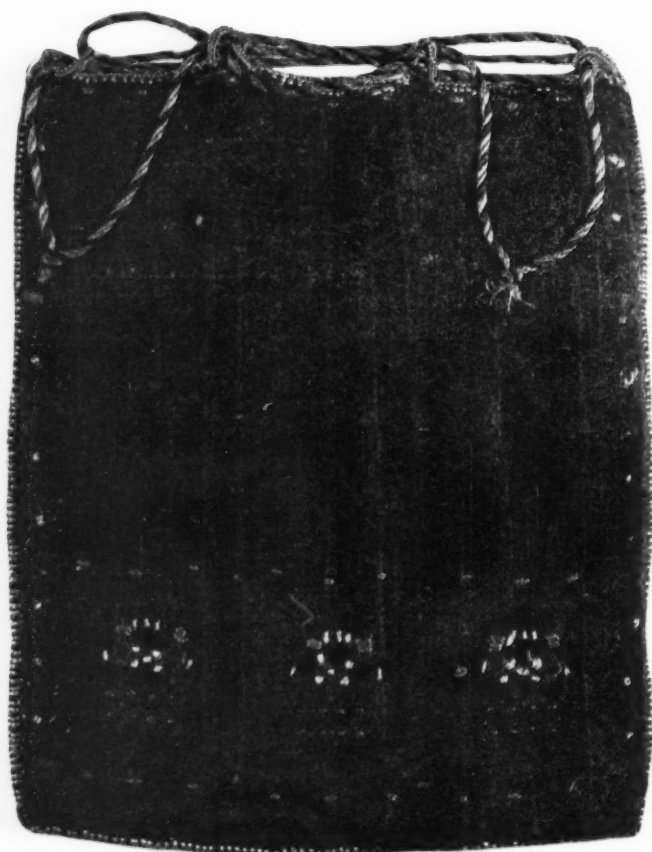
6th dip. Strong black. Wash in gasoline to remove wax. This bag is lined with lavender and finished with small wooden beads of purple and tan.



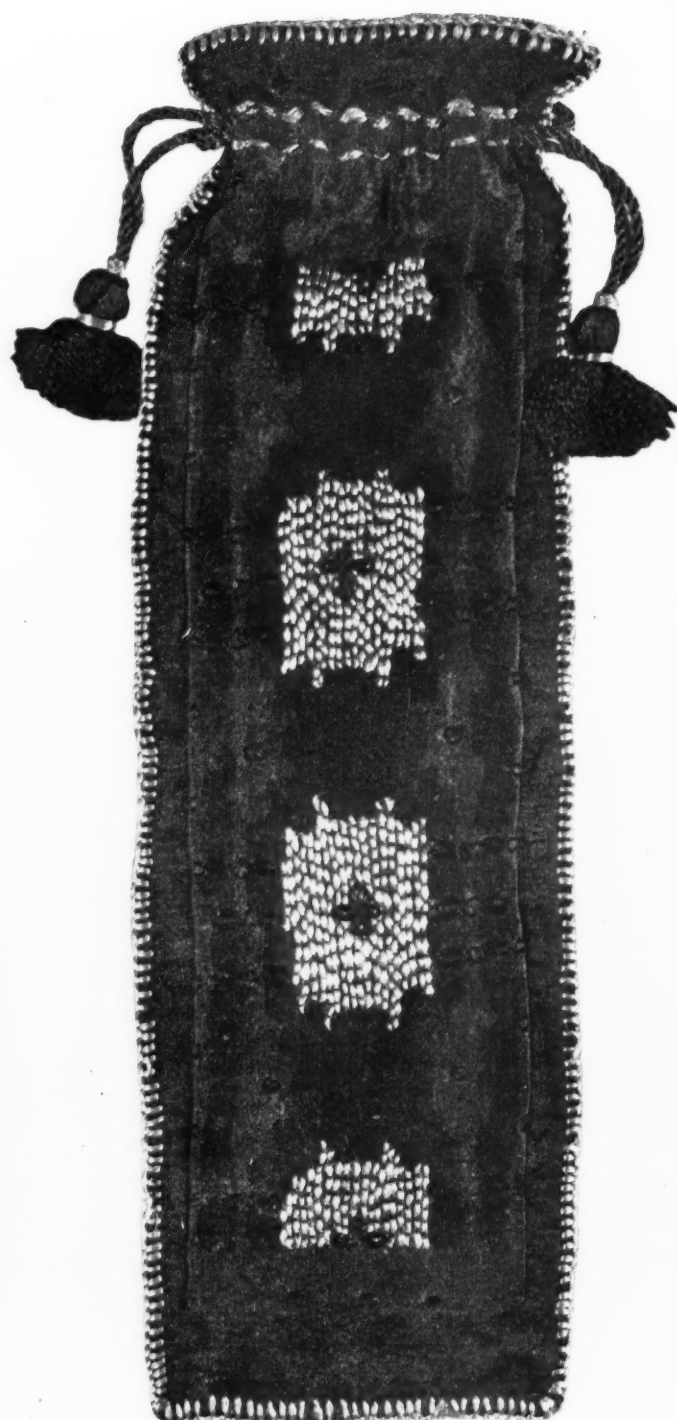
CENTER AND BORDER FOR PLATTER—DEANE W. STARRETT



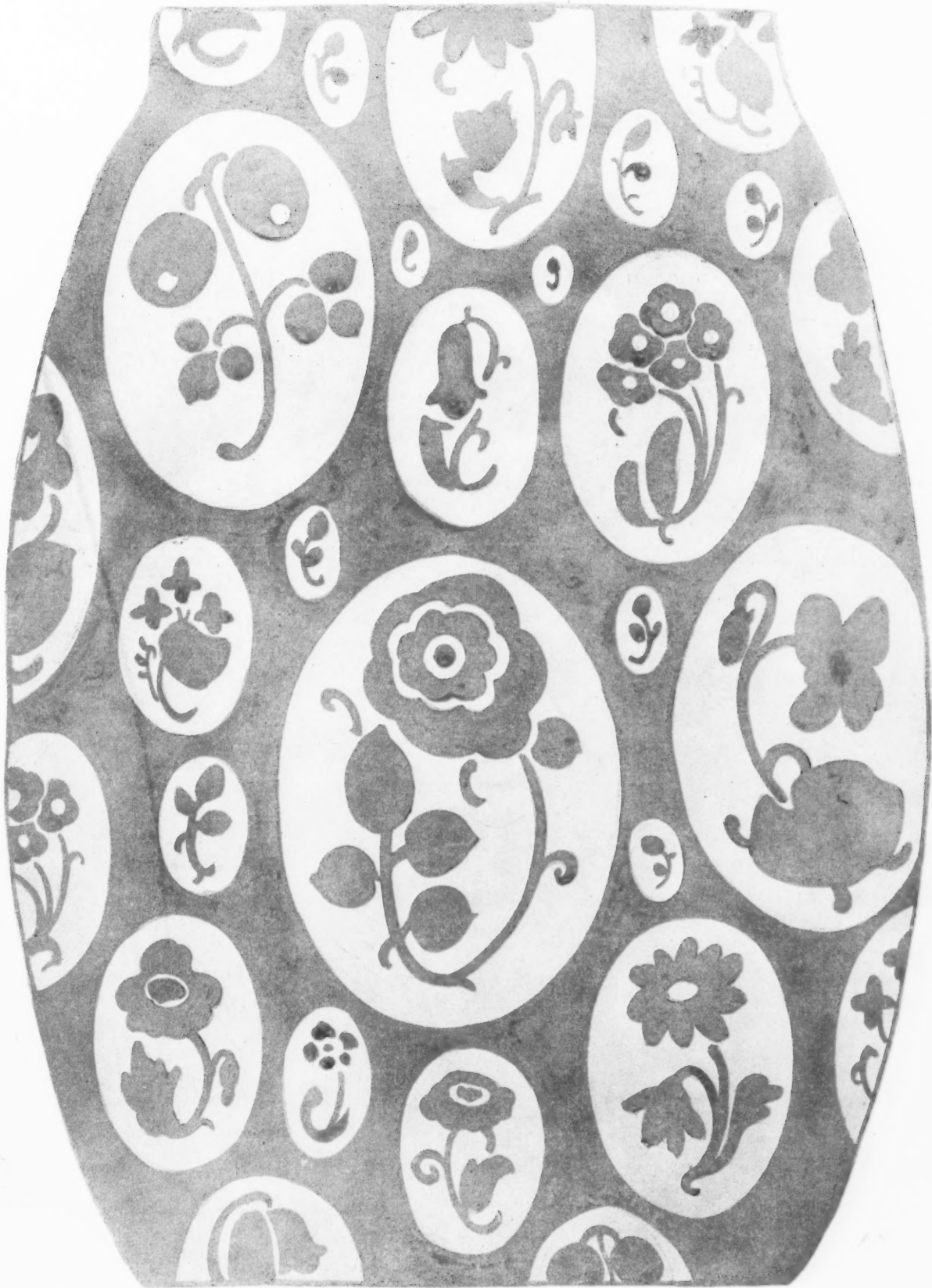
BAG DESIGN—ANNIE TARDY



SMALL BAG

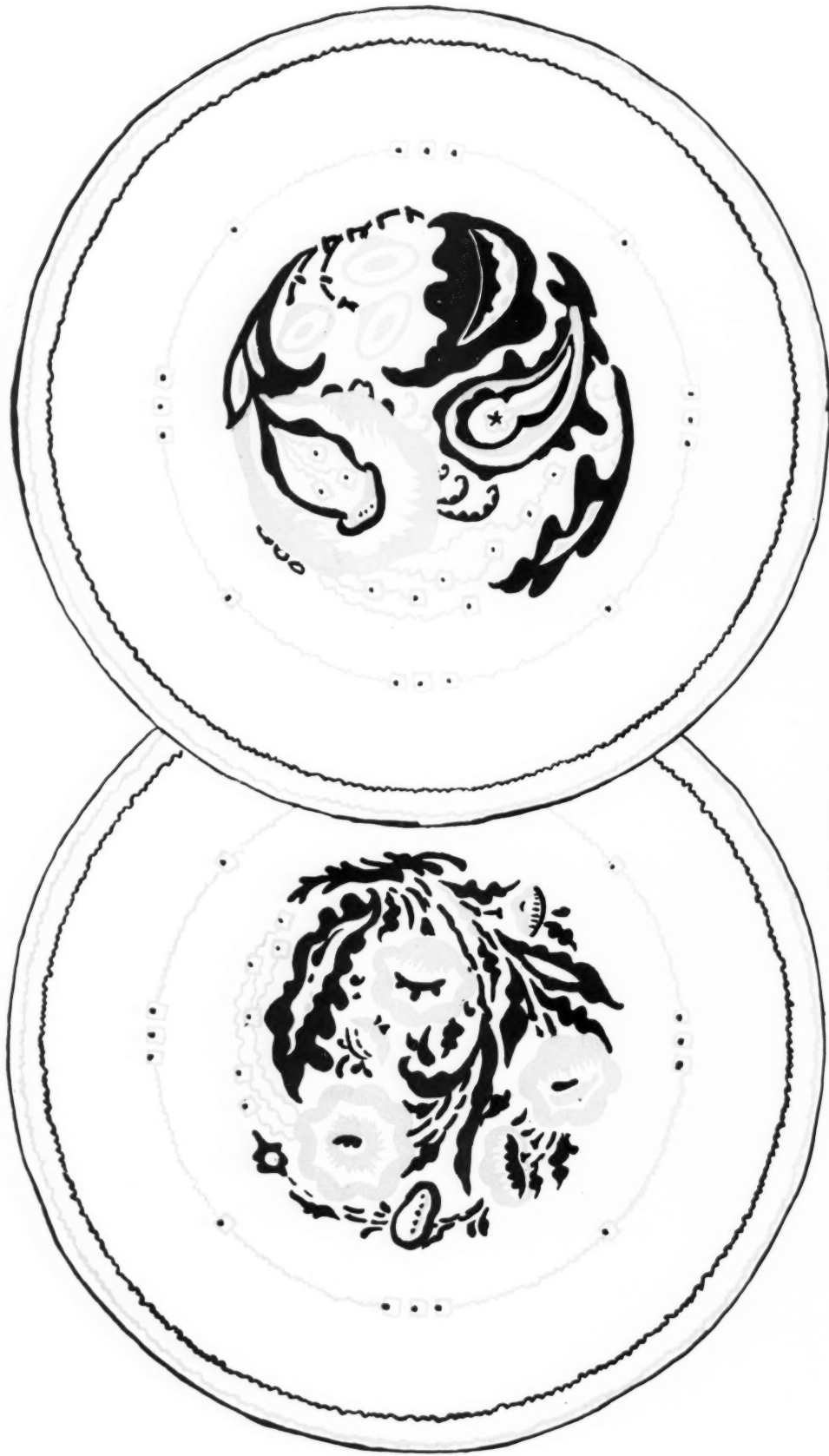


FAN BAG

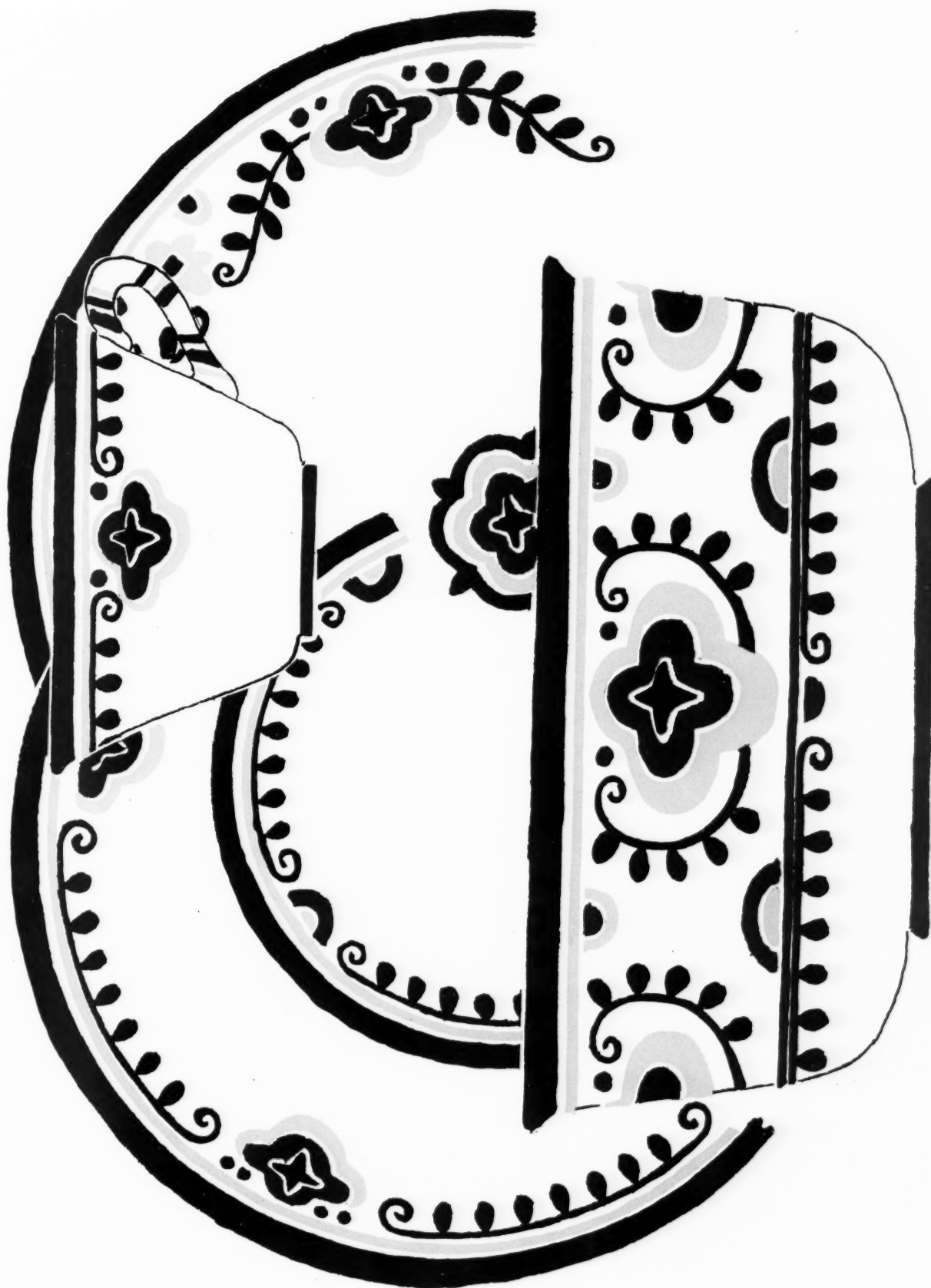


LAMP BASE—W. K. TITZE

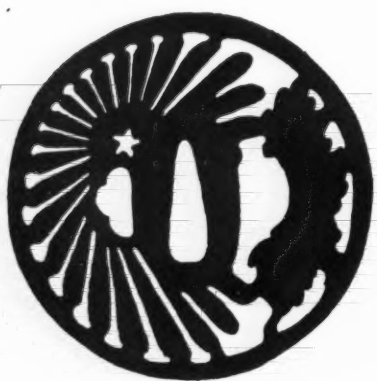
The entire background or otherwise shown grey in print, is to be a soft grey violet, light in color. The flower forms are to be worked in many colors, but always keep them in soft greyed values. Use pinks, yellows, lavenders and blues. Keep the leaves thruout the design in the same soft grey green. This design will please when others in your studio have failed. Draw it all in free hand and never make two ovals the same size. Do not place the ovals in a set place or the entire scheme will lose its freedom.



PLATES—ANNA M. WALLING



LUNCH SET—RHODA Z. ROBBINS



SIMPLE JEWELRY MAKING

Carlton Atherton

IN jewelry as in all crafts the design is of the greatest importance. More stress should be laid upon the design than on the workmanship, as a poor design is never improved by good technique. On the other hand a beautiful design may be ruined if poorly executed. Technique must, then, be our second consideration.

We will take as our first problem a pierced silver pendant without a stone, to be hung on a ribbon. This requires no other tools than the saw, the drill, files, and emery paper.

Due to lack of technical skill our first design must be simple one which has large spaces and not many small details. Designing of any kind and especially for the crafts is begun with certain limitations and conditions. It is of vital importance that these restrictions be thoroughly understood and then adhered to. First of all we must know what shape and size piece of metal we are going to use, and in turn for what it is to be used. This will govern the method of execution. Our designs and methods must be fitting and logical. It would be ludicrous to do an escutcheon or hinge-tail in filigree.

In designing any piece of jewelry we must make strong the parts which need strength by bracing the parts on which most of the strain comes. Else the work will soon bend or wear thru, and become broken and useless. The more we are confined by the limitations of the problem, the more the design is brought to conform to a certain shape and size. Consequently, the designing becomes easier, although we cannot give our imagination as free a rein.

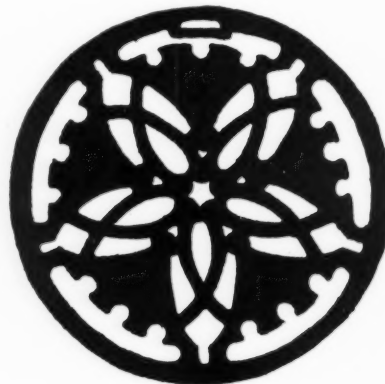
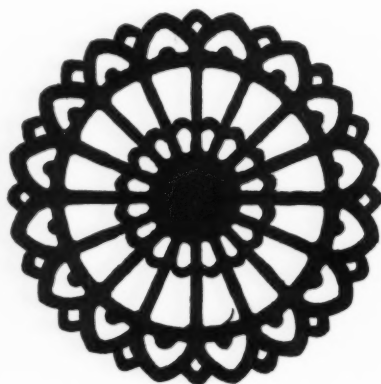
Now we shall start with the limitations of this problem. It is to be a pierced pendant, without a stone, hung on a ribbon. This tells us the type of work to be done, piercing. We must have a slit or opening for the ribbon. This leaves us quite a field for design, as we have not been restricted in the size or shape, although the pendant should be rather large to admit

large openings for the first attempt at piercing. We may use a circle, oval, rectangle, or triangle for a start. We use all the same principles of design which are used in a design for anything, with, of course, our special limitations.

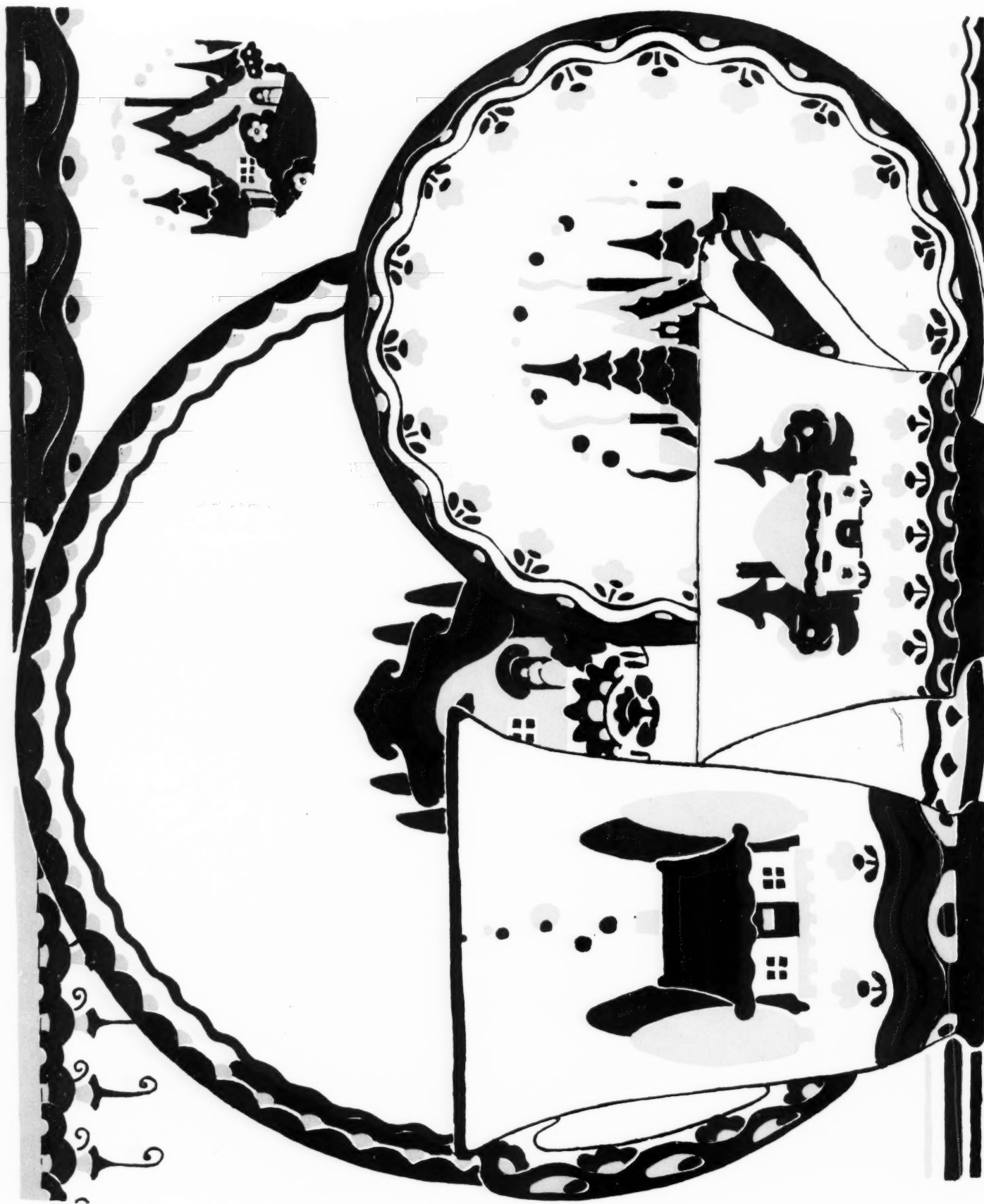
Designing for pierced work is somewhat similar to designing a stencil, that is, each part must cross or touch another to "tie it down." Otherwise, it would be left floating and drop out altogether, as in the case of concentric circles, or leave a projection, which would be liable to catch in something and bend backward and forward till it breaks. Make sure that each part is "tied" to its neighbor to strengthen the piece of work. We decide first upon the shape you wish to make the pendant, using, as stated above, a regular shape. Now let us decide what type motif we will use. We could, of course, use historic ornament, but this does not call upon our imagination very much, or give us much opportunity for originality. This we must develop if we intend to go on and do really worth while work. As Robert Henri said, "We are not here to do what has already been done. Know what the old masters did, know how they composed their pictures, but do not fall into the conventions they established. These conventions were right for them and they were wonderful. They made their language, you make yours. They can help you. All the past can help you."

We can use for our motifs birds, flowers, animals, landscapes, ships or any other that might make an interesting medallion. How we use our motifs is of much greater importance than what our motif is. After deciding upon the motif to be used, let us start with our sketches. Make several circles if you are going to make a circular pendant, about $1\frac{1}{4}$ " to $1\frac{1}{2}$ " in diameter. In the first circle make your preliminary sketch, thinking always of variety in shape and size, a predominating mass, balance, and rhythm. From the first sketch we go on to the next circle using the same idea but changing this offensive line or that space, giving a finer feeling to the design.

A margin of metal is usually left about the design, altho this is unnecessary if the design has no projecting points which are weak, and which would catch in things.







DESIGN FOR POTTERY—THRESHOLD POTTERY



Now we will try the third circle and so on until we have made four or five. We will look over these and select the one which we judge to be the best. Then we make an accurate tracing of this in India ink, on strong tracing paper. We are now ready to start work on the metal itself. A piece of silver, 19 or 20 gauge, is best for this work. We take a piece of silver a little larger than the tracing and after putting just a drop or so of glue on it, add a few drops of water and spread it around with the finger. The thinner the glue, the greater the adhesion. Be careful in laying the tracing on the metal not to stretch it as this would distort the design and probably ruin the effect. Do not use paste, it is very unsatisfactory. When the glue has dried thoroughly, take a center-punch or any pointed piece of iron or steel, a nail will do, and make a small depression, by tapping it lightly with a mallet in each of the spaces to be pierced. Do not let the punch get too close to the line as the drill hole is liable to run over. These depressions act as a start for the drill and also keep it from slipping around on the metal. A drill of the proper size is now selected and then placed in the drill chuck. Morse twist drills can be bought at any hardware store. Size 60 will be found a very satisfactory size. The holes are drilled to admit the saw-blade. The saw-frame is always held so that the saw-blade is perpendicular to the metal which should be placed over a notch in the edge of the work bench or table, or filling pin. Use No. 0 saw-blades. Take one of these and fasten it in the end of the saw-frame nearest the handle, so that the teeth point outward and run down toward the handle. Insert the loose end of the blade on one of the drill holes in the pendant.

If the top of the saw frame is braced against the table or bench at which we are working, we can push on the handle with the body, springing the frame slightly. Now fasten the loose end of the blade in the frame opposite the handle and release the pressure of the body. The frame springs back, thus tightening the blade well for working. Do not put too great tension on the blade, however, as it will break easily. Sawing is done with a vertical motion, cutting on the downward stroke. If the saw must be turned at a right angle, do not turn the handle around sharply, but simply run the saw up and down with no forward pressure, turning it slowly. One should soon do creditable work with a little practice. A piece of sheet copper can be used for practice. This can be purchased at any hardware store. Use gauge 20. Do not become discouraged, if at first you seem to break a great many saw blades, as this is most likely to happen, until one learns how to control the saw properly. After learning to control your saw, saw out the openings in the center of your pendant. Saw around and as close to the lines as possible, but never cut into them. After all the openings have been sawed out, go around the outside.

Now take one of the coarse files, and file down the silver to our traced lines. Be sure to hold the file perpendicular to the

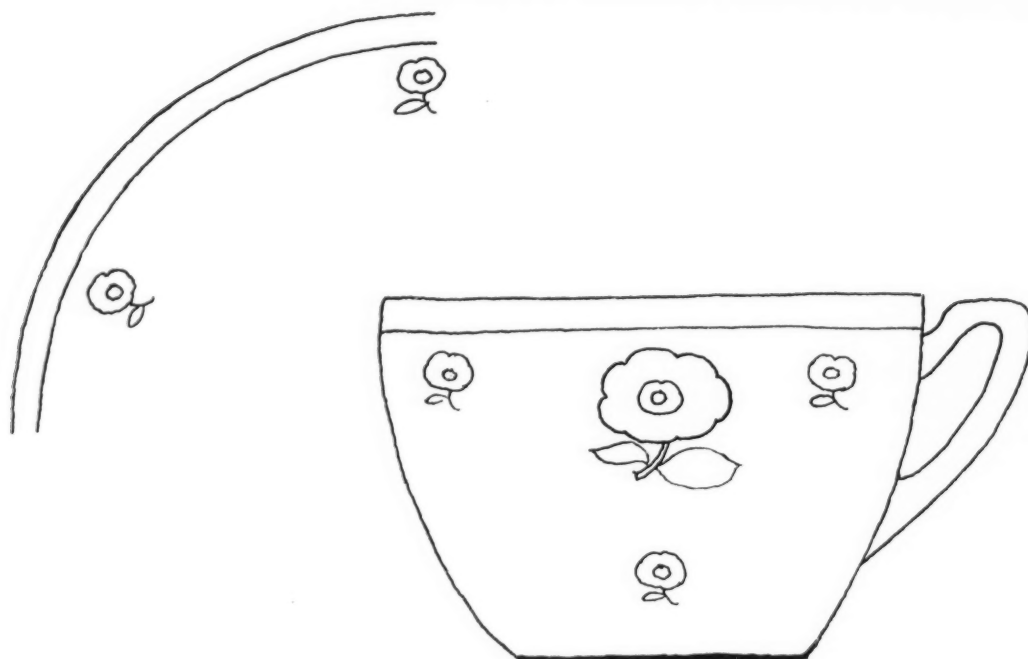
metal in filing, else the design on the back of the pendant will be altered and the effect spoiled. On a good piece of workmanship the back is just as beautifully done as the front. A file cuts on the pushing stroke. Do not saw back and forth with the file. Use only one stroke, pushing it forward. It will be found that the half-round file is the most useful, although some of the others are indispensable at times. After filing all the openings and the outline of the pendant to the tracing lines, take a fine file and smooth off the coarse file marks. Then level off the sharp edges a little very carefully. Do not round over the edges or the work will lose character. Very fine emery cloth or paper No. 0000 may be used to finish the openings.

Now take a large flat fine file and smooth up the surface finishing with No. 0000 emery paper. Polish off with a piece of chamois skin, which has been rubbed on some jeweler's rouge. A simple ribbon-slide may be made of a small rectangle of silver with two horizontal openings cut in it the width of the ribbon, leaving only a narrow bar between them. The openings and the outside of the slide are now finished in the same manner as the pendant. The ribbon on which the pendant is to be hung is then passed through the openings in the side and then the ends are neatly sewed together.

Tools and supplies may be purchased at Wm. Dixon, 119 Fulton St., New York City. Silver may be purchased at James Dederick & Sons, 44 Gold St., New York City.



DEANE W. STARRETT



BEGINNERS' CORNER

"OILED AND DUSTED"

Jetta Ehlers

HAVING been frequently asked by beginners what is meant by "Oiling and Dusting," I think a lesson on this method may be welcomed by readers of the "Corner." By the usual method as you all know, the colors are mixed with the painting medium and applied with the brush to the china. By the oiling and dusting process, the design is painted with the oil and the dry powdered color lightly dusted over it, giving a value that is almost impossible to get with the painted color. Properly done the color will be perfectly clear and smooth with a high glaze when fired. It is an admirable way in which to do "one fire" things. Many prominent decorators do much of their work in this way. Then, there are still further steps in which this method may be worked out. Very lovely effects are to be obtained if after the piece is fired it is entirely covered with the oil and dusted with an enveloping color. There is a very interesting field of experiment in this direction. There is nothing more exciting than to make experiments with this craft of ours, and the worker who placidly goes on doing one kind of thing has certainly "missed out." Now for the problem. Make a careful tracing and transfer to the china using graphite impression paper. Next outline with India ink using a fine pen. Next prepare your colors. On a clean newspaper measure in little piles the colors required, using a separate paper for each mixture, the quantity depending upon the amount of work to be done. You will only use a little, but the mixture may be labeled and put aside for future use. Use a clean dry palette knife for mixing the color and grind each combination well together until perfectly blended.

I have only used two combinations for this cup and saucer, which incidentally would make a simple good looking breakfast set. For both the large and smaller florets use 1 part Banding Blue and 2 parts Ivory Glaze. For the leaves and stems, 2 parts Yellow Green, 1 part Sea Green, 3 parts Ivory Glaze. We are now ready for the oiling. For this you will need what is known as Special Tinting Oil. Take some of this out on a

clean tile, adding a few grains of Black (in powder). This is used so one may more readily see that the oil is evenly applied. Fill the brush, a No. 4 square shader, with the oil and then work it out, spreading the brush well until only a film of oil remains. This is what you paint in on the design. First oil the florets. When you have done this hold the cup over the paper containing the blue mixture, and with a clean dry brush (No. 4 square shader) take up a quantity of the powdered color and dust lightly over the oil. The result will be a smooth dull velvety coating of the color.

No moisture from the oil should be visible. With a small tuft of clean absorbent cotton remove any powder that remains. Next proceed with the oiling and dusting of the leaves. When this is completed do the bands on both cup and saucer with the blue, also a band down the back of the handle. See that the piece is absolutely clean before it is fired. A tooth pick wound with a bit of cotton is an excellent tool for cleaning edges. Let the piece dry thoroughly before handling, as the dusted color will scratch easily and can not be patched. A few "do nots" with which to close our lesson.

Do not apply oil heavily. Upon the smoothness of it depends the success of the dusting.

Do not dust with color which is grainy and rough. It will scratch the oil if you do. Grind colors thoroughly on the paper.

Do not attempt elaborate designs for this method. Better the simple thing well done. Leave the other for the expert.

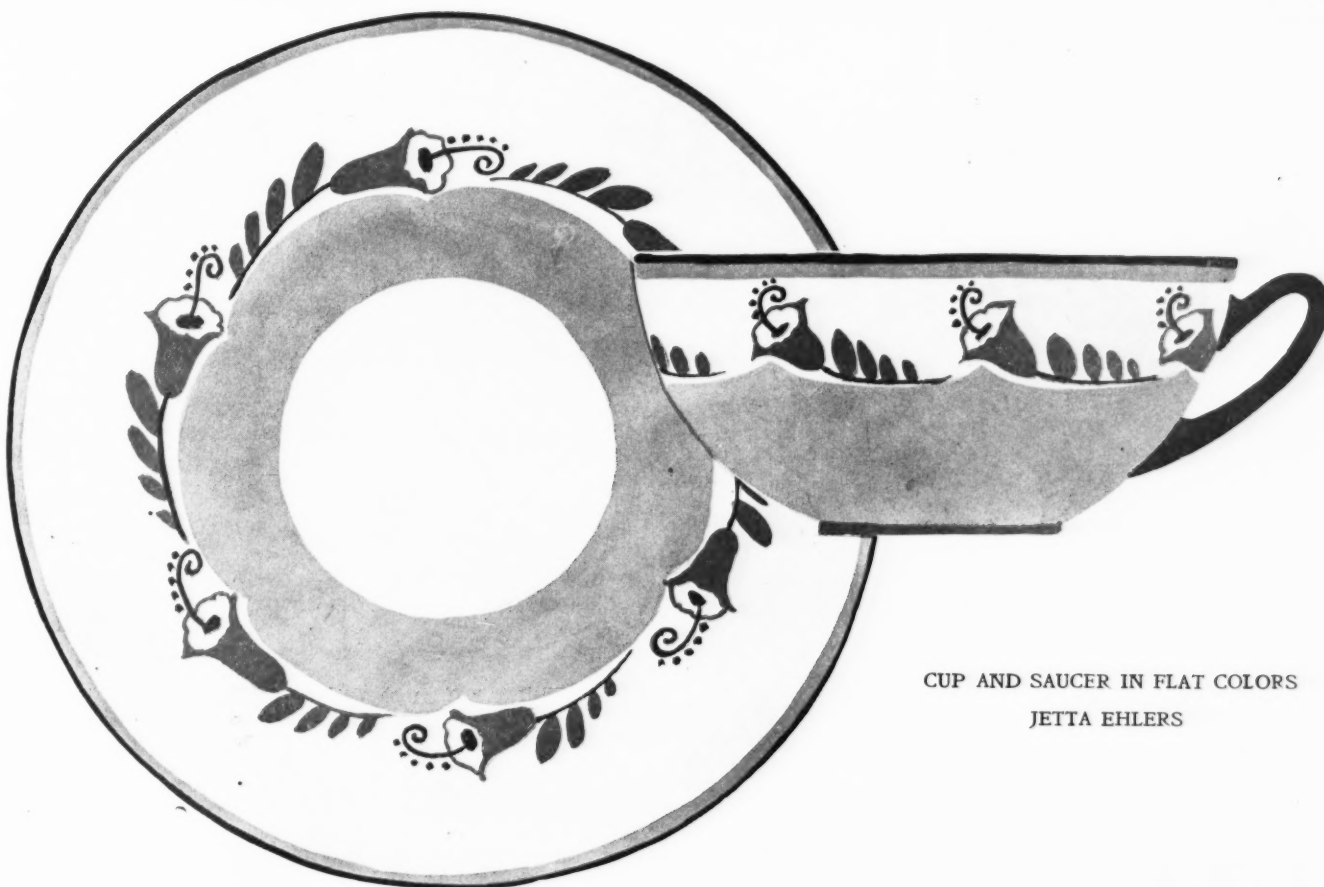
If when fired the colors appear too weak they may be re-touched and fired again.

ANSWERS TO CORRESPONDENTS

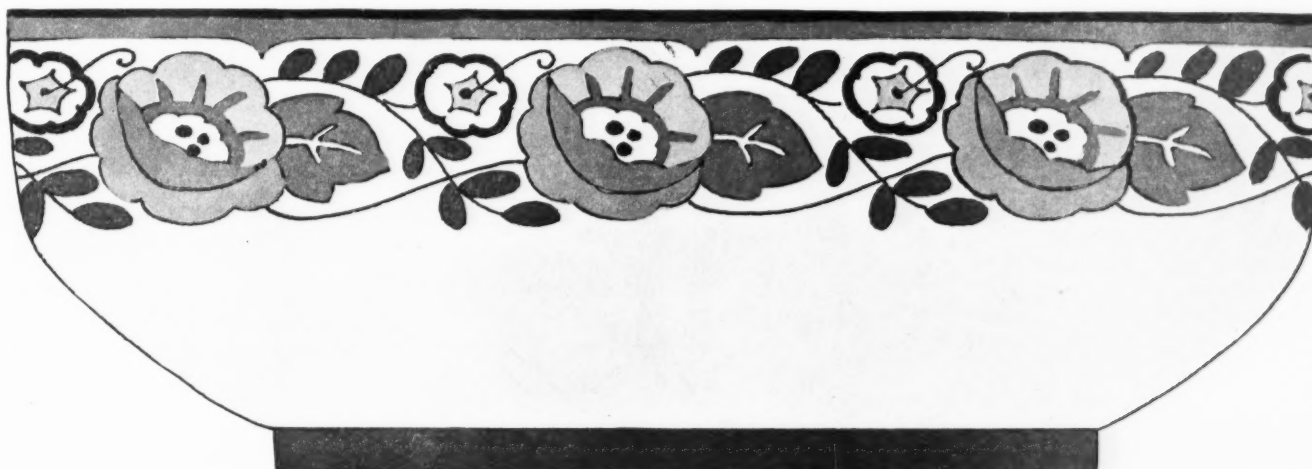
M. H. W.—Some of my tinted pieces come out with a slightly rough surface, also I have found both Black and Blood Red paints chipping off. Can you tell me the cause?

Ans.—The trouble is not necessarily with the firing but with the make up of some of the colors, insufficiently fluxed, for instance. Use a very fine sand paper or emery cloth and rub lightly over the rough surface after the color is fired. This will not affect the glaze and will remedy the roughness.

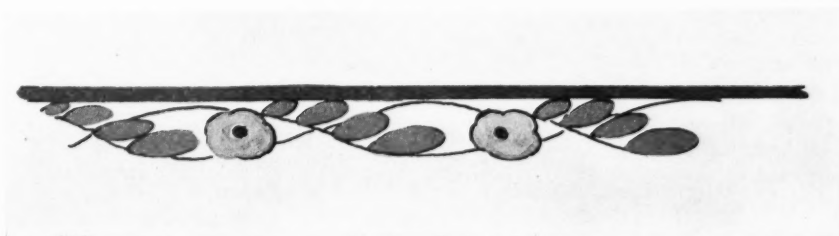
Either Black or Blood Red will chip, if painted on heavily. Sandpaper thoroughly, retouch and refire. This may not be always successful, as color that chips takes some of the glaze of the china with it. Apply color carefully in the first place.



CUP AND SAUCER IN FLAT COLORS
JETTA EHLERS



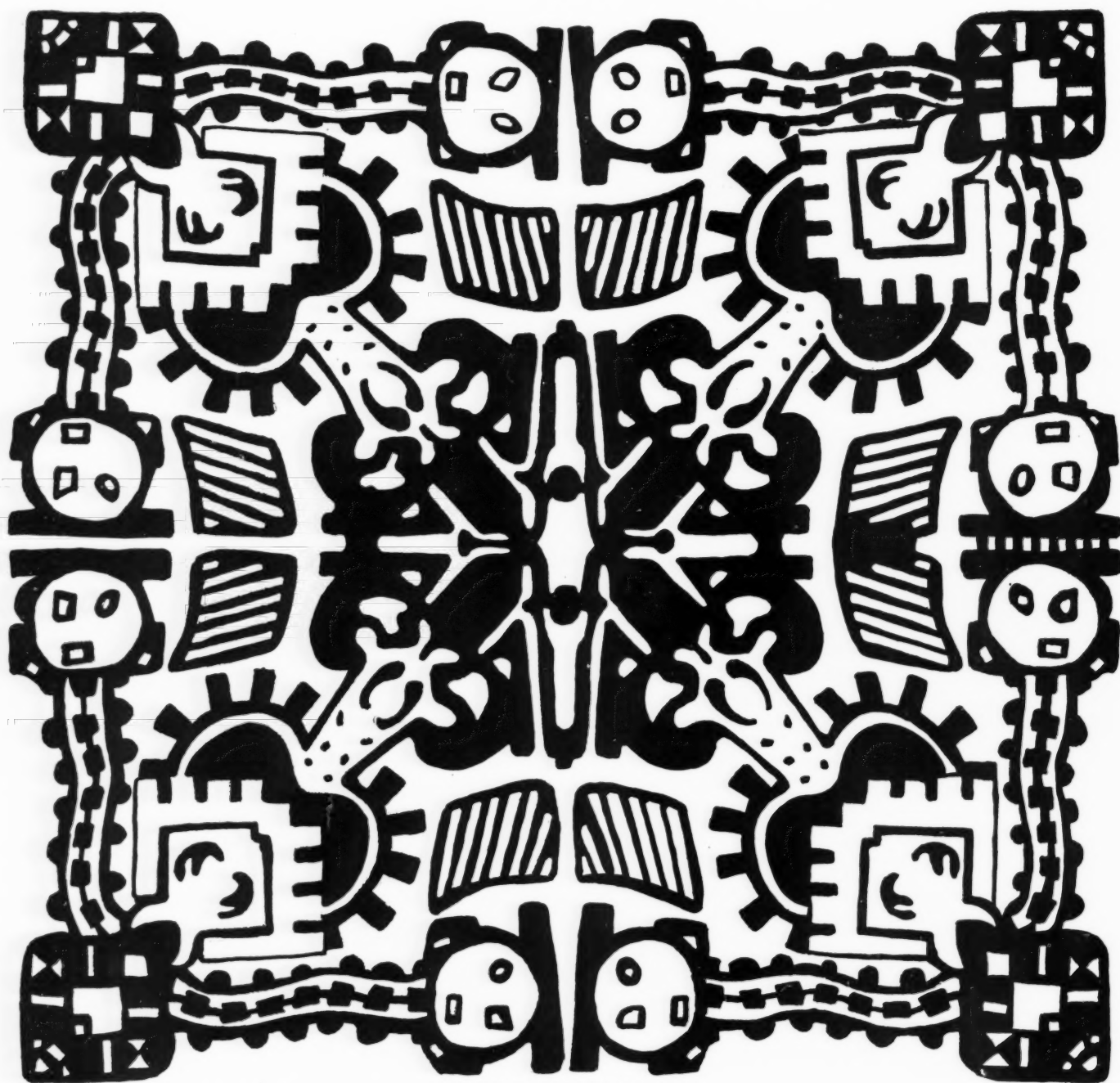
BOWL—JETTA EHLERS



INSIDE BORDER



FOR BOTTOM OF BOWL



DEANE W. STARRETT

(Continued from page 177)

and light and trying to avoid a spotty or chopped up appearance. The lettering, as well as the picture part, was included in this first plan. In many instances the size of the lettering was determined by a point at the intersection of two diagonals.

Very simple lettering was used in keeping with the type of the motif or the idea expressed, for instance, in the "Day by Day grind away" panel, plain block letters seemed best, while in the "Brave and bold as a knight of old", the early English lettering is used, because it is more suitable to the period expressed by the title. The lettering having been all blocked in and well fitted into the space allotted to it, we went back to the other part and gave more thought to its details. The edges were all carefully considered and improved. Here a little and there a little, all over the pattern we worked, trying to harmonize and embellish the design.

When the panels seemed satisfying and quite as complete as we were capable of making them, all edges were gone over again to clean them up and make all tones appear clear and clean cut. Soft blended tones suggest more than two dimensions, so do not make the decorative effect that one is striving for when creating a design.

After all this part was satisfactory and the letters well proportioned and clear cut, with all edges firm and sharp, the papers were sprayed with fixatif and made ready for tracing to another paper on which the colored design was to be made.

These were painted in transparent water color, put on heavily, dried, and then scrubbed down.

The color scheme of the 'Early Bird' panel by Elise Thomas, is violet for the darks, orange red and green blue for medium

(Continued on page 196)



RHODA ROBBINS



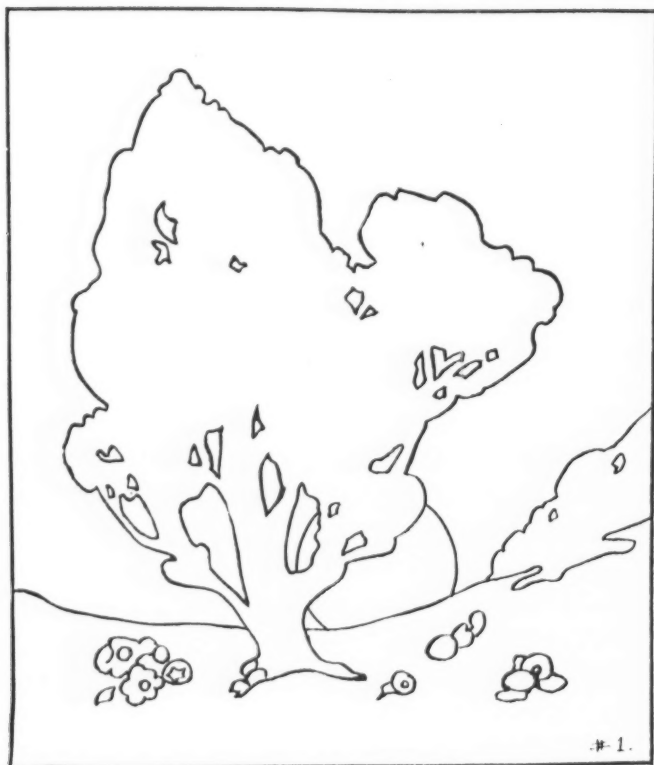
EDITH C. McMAHON

Black Background—Border, Gray Blue with Orange Scroll—Large Scrolls Blue Green and Orange—Large Motifs Blue, Orange and Red Orange. Center, Green with Red Orange spots.



EDITH C. McMAHON

Small Scrolls and dot at center, Red Orange. Scrolls in Border, Gray Green—Dots in Border, Red Orange—Narrow band Blue with line of Red Orange—Large triangles, center of Dark Gray Blue with lighter line of same on outside—Small painted triangle and center motif, Gray Green.



BAG DESIGN ANNIE TARDY

(Continued from page 194)

ones, orange yellow and white for lights.

"Faint Heart Ne'er Won Fair Lady" by Oriet Williams, was done in black, green, violet, medium orange, orange red, and yellow, light, while the tone of the paper appeared at all the very lightest places.

The elephant, by Mildred Kaiser, was shown in light green blue, yellow and yellow green, orange and red, with red violet as medium tone. Paper color for high lights. All against a violet background with the lettering of the same tone.

The Organ Grinder by Mary Sasse, was done in dark red violet, red, blue, green, orange, medium; and lights white.

The "King of Beasts", by Hilda Acomly, in green, and blue green medium; red and paper color for lights against a blue violet background, while the "Merry Xmas", by Alice Barker, shows a toy soldier in red, orange and orange red, with blue green straps, violet belt, epaulets and hat, in front of a yellow lantern; he stands between a blue green tree and a doll in dress of yellow with blue and blue green pattern, against a light red violet house. The red orange of the soldier's uniform, being repeated in the doll's socks and arm joints. The letters are red violet and the background and outer lines are of violet dark. The panels "Live and Learn", "My Dream Ship" and "From Distant Lands Beyond the Sea" were executed in tones of black, white and grey and were made by the Misses Van Ness, Johnstone and Levine, students of the summer school of Syracuse University, Syracuse, N. Y.

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